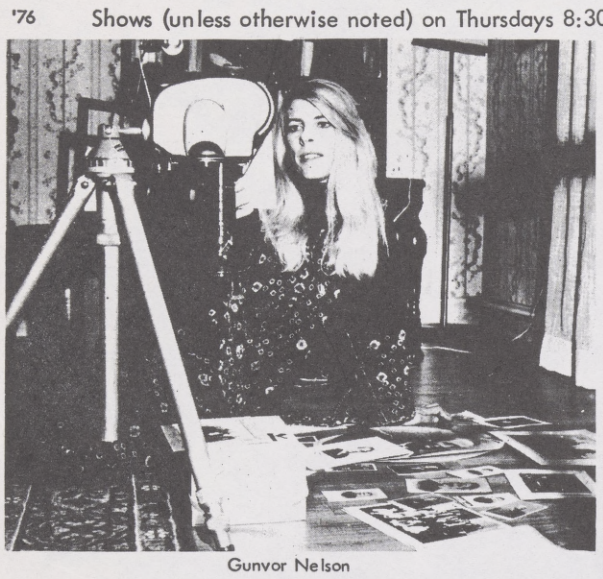
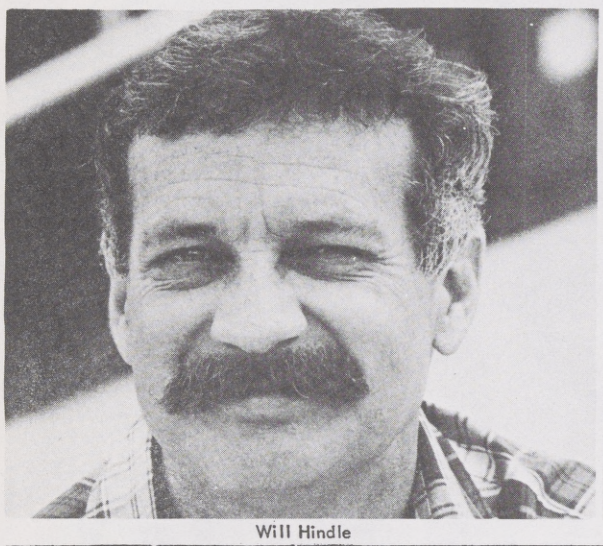
THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

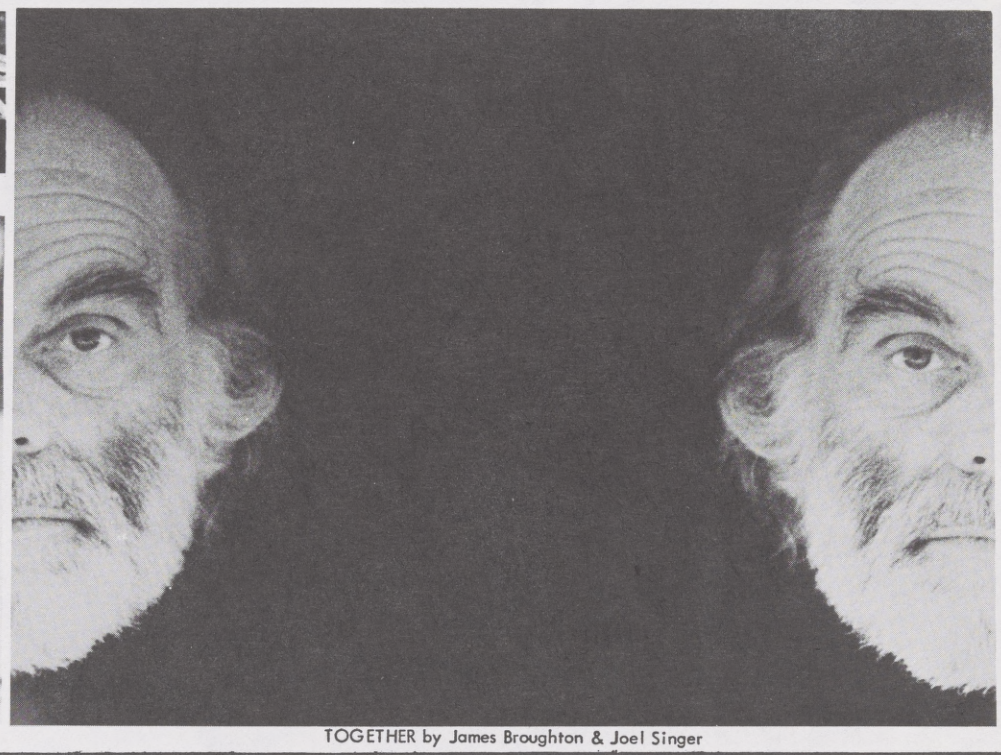
'76 Shows (unless otherwise noted) on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Admission $1.75. Free coffee. For information call 586-8486.



Gunvor Nelson



Will Hindle



TOGETHER by James Broughton & Joel Singer

Peter Gidal

PEED INTO THE WIND by Curt McDowell

NOVEMBER 4: PRETENTIOUS NOTHING, OR THE WORST OF CURT McDOWELL

WITH CURT McDOWELL IN PERSON

Of the West Coast's young underground filmmakers, Curt McDowell is one of the most popular and entertaining, not to mention prolific and versatile. As the title (partly his idea) of the show implies, his selection of films for tonight consists of some of his less serious works, shot in between "bigger ideas". Never one to let his muse or camera remain idle, he would get together with his friends and have fun collaborating on spontaneous film productions, works he sees as fragments more than complete stories—but who needs complete stories? That they're often technically rough (unlike the more recent NUDES or THUNDER-CRACK) actually helps them, and their spontaneity, craziness and human drama make them a joy to watch. His films all have a definite personality in their funky eloquence, their naivete and their enthusiasm, and above all they are direct and unselfconscious.

TRUTH FOR RUTH (1971) 4 min.
Muffled, inaudible sound and no image to speak of, make this one a real crowd pleaser.

A NIGHT WITH GILDA PECK (1973) 10 min.
A vehicle for the talented Mrs. Kathleen Hohalek, as the tenant of the Pyramid Penthouse, with George Kuchar and Bob Hohalek as the burglars, "Slug," and "Boom Boom," John Thomas as "the Copper," and Ainslie Pryor as 'the maid". "Mrs. Hohalek is obviously tone-deaf." — Anonymous

STINKYBUTT (1974) 4 min.
Originally a screen test, but later released.

I SUCK YOUR FLESH (1973) 15 min.
Executed by the students at the Academy of Art in S.F,, under the whip of Mark Ellinger and Curt McDowell. "I wanted to make a strong Horror Film utilizing men in jock straps...I only succeeded half-way." — C.M.

DORA MYRTLE (1973) 13 min.
Ainslie Pryor in two miniature dramas, utilizing wind sound effects, canned laughter, and "I Love Lucy" lighting.

SIAMESE TWIN PINHEADS (1971) 6 min.
A little talent show. Starring Mark Ellinger, Curt McDowell, and Janey Sneed Ellinger as "the nun."

BEAVER FEVER (1974) 25 min.
"Starring George Kuchar as "Hunk," Mrs. Ruby B. Davis as "Aunt Ruth," and introducing Melinda McDowell as the much-abused sex bomb "Goldenrod." "... FEVER at least attempted to tell a story..." — The Michigan Daily

THE KATHLEEN TRAILER (1972) 3 min.
A Musical Ad starring Mrs. Kathleen Hohalek.

PEED IN THE WIND (1972) 60 min.
"PEED INTO THE WIND smears across the screen like one of those dirty underground comic books. It's loaded with a lot of big scenes and unusual looking people that make this epic resemble a clogged toilet. Unfortunately since several of the performers were not as loyal as Ainslie Pryor and John Thomas, the plot is difficult to follow but in no way hinders the sewer-like sequences. It's quite enjoyable and possesses the releasing power of an enema."
— George Kuchar
"More a scrapbook of my life than a story." — C.M.

NOVEMBER 11: JAMES BROUGHTON — THREE S.F. PREMIERES

WITH JAMES BROUGHTON IN PERSON

In honor of his 64th birthday and his receiving the 1975 Film Culture Award, the highest honor paid to independent film-makers in this country, we are extremely proud to present the films of James Broughton, The Master. James Broughton is a poet, philosopher and a political thinker who believes in "ecstacies for everybody". He is a teacher who believes that you can't teach anybody to be an artist. What one learns most of all in his presence is an attitude, a way of looking at the world; and perhaps if one is a serious artist, one might learn the ways of the courageous. To follow one's true nature no matter what the cost—because the end result is the absolute enrichment of the culture and of life itself.

This program features three favorites plus the premiere of three films made in the last year including a portrait of the poet by Joel Singer.

THE WATER CIRCLE (1975) 3 min.
"An homage to Lao-Tzu and the Flow of Everything, the film is a fluid poem that celebrates the movement of all the world's waterways. The image is a continuous flow of light on water. The poem is read by the poet and set to music by Corelli." —J.B.

EROGENY (1976) 6 min.
"This film was made under the sponsorship of the Pittsburgh Film-makers Inc, in collaboration with Robert Gaylor. It is dedicated to the memory of Marie Menken and Willard Maas.
"The film is a voyage of discovery into the tactile geography of the human body seen as sculptural landmark and intimate vista." — J.B.

TOGETHER (1976) 3 min.
"This film was made in collaboration with Joel Singer. It is a portrait of JB coming together." — J.B.

THE GOLDEN POSITIONS (1970) 32 min.
"THE GOLDEN POSITIONS is a rich, warm, clear statement of humanism. There is no angst, no fragmentation, no overt experimentation. It stands apart from the films of the past two decades by its feeling of certainty, positiveness, and completeness. And, most importantly, THE GOLDEN POSITIONS gives us a deep and restful pleasure in the viewing." — Sheldon Renan

THIS IS IT (1971) 10 min.
"It's simple, inspired, and ecstatic. To watch Broughton's film you need a certain silence, a certain descending to the more subtle, more fragile levels of your being—otherwise, the film and its content will not reach you, it will break to pieces." — Jonas Mekas, Village Voice

TESTAMENT (1974) 20 min.
"James Broughton's TESTAMENT is one of the most remarkable films ever produced within the American independent cinema. It is the most moving and most sublimely detached of the recent trend of filmic autobiographies—by Jerome Hill, Jonas Mekas, and Stan Brakhage, to name only the masters, and Broughton's peers." — P. Adams Sitney

NOVEMBER 18: S.F. PREMIERE OF GUNVOR NELSON'S "TROLLSTENEN" (1976) Feature-length

WITH GUNVOR NELSON IN PERSON

Once again it is a great pleasure to present the charmed and charming sensibilities of Gunvor Nelson and her most visually poetic film ever. In a period which seems to be dominated by highly theoretical and formalistic considerations, Gunvor Nelson's straightforward and optimistic vision of life on this planet sings with a feminine strength and beauty no other filmmaker has yet had the heart and soul to explore.

"The painterly visual richness of Nelson's films is combined with a technical perfection that is reminiscent of Swedish craftsmanship and design. In addition to these qualities, her work conveys a very Swedish appreciation of nature—not the gentle, domesticated nature that country hippies extol, but nature as a raw, beckoning, mystical force." —Robert DiMatteo, SF Bay Guardian

TROLLSTENEN (The Troll Rock) is about her parents and family in Sweden, where she was born and raised. She has stated: "In a time of alienation and the floundering of the family, I wish to make a film of my parents who successfully created a life model that is affirmative and joyful. In contrast to the prevalent American tradition of 'breaking away' from one's family, I wish to communicate an appreciation of a life style different from my own, to convey the mysticism of my family bound in a European tradition of solidarity and productiveness."

This summer we were able to see the original Swedish version and in that form the film was so strong visually as to make it rewarding to see many times, the true test of a masterpiece. She has since returned to Sweden, where her family had studied Gunvor's translations of their original soundtrack voices, and they then improvised upon them so that the emotional qualities of the voices are retained in this English version.

NOVEMBER 25: NO FILMS — HAPPY THANKSGIVING

DECEMBER 2: THE FILMS OF PETER GIDAL

Peter Gidal is the last of this fall's procession of British filmmakers and he is probably the best. Aside from Malcolm LeGrice, he is the most widely proclaimed from his country. His films have shown extensively throughout Europe and the United States, and his writings on structuralist film are the most definitive works on film theory yet to reach this country. Tony Rayns has described him as "London Filmmakers Co-op mainstay and prime mover of the structuralist film movement in this country (England). Gidal's aim is the demystification of the process of film-making and film-viewing."

Malcolm LeGrice has written: "Gidal is not only one of the strongest film-makers working in London at the present time but he is also a leading theorist of avant-garde cinema. Gidal is perhaps unusual in the degree to which his theory ties in with the films themselves. His films, like 'Film No 1' have often had a disconcerting didactic power clearly advancing film thought, but others, like 'Bedroom', no less strong in concept are thoroughly sensual in impact. One of the few film-makers about whom I would use the overworked designation 'Structuralist', his two new films, CONDITION OF ILLUSION and C/O/N/S/T/R/U/C/T continue what he prefers to call more precisely the Structural/Materialist project."

C/O/N/S/T/R/U/C/T (1974) 30 min.
CONDITIONS OF ILLUSION (1975) 30 min.
CLOUDS (1969) 10 min.

DECEMBER 9: RECENT FILMS

THE SOUND OF ONE by Scott Bartlett (1976) 12 min.

"The classic meditative movements of T'ai Chi Ch'uan weave a stately prayer of motion as a dedicated master practices its ritual forms. The camera as acolyte witnesses the transit body, ground and sky as the man moves from oceanside cliffs, to forest, to mountain and finally to the austere city-space of the studio where, perhaps, his body has been all the time. Based on a set of principles for self-defense, T'ai Chi Ch'uan is a philosophical system as well. It is the ancient mystic knowledge of the power and unity of the universe which THE SOUND OF ONE explores in a transcendental expression of imagery."
— Film Forum, Sinking Creek Film Fest.

LIVING IN THE KALI YUGA by Spencer Rumsey (1975-6) 12 min.

"Made in Nepal at the time of the coronation of His Majesty King Birendra Bir Bikram Shah Dev and completed at Antioch. Goddess Kali, mother of the phenomenal world—of spontaneous physical manifestations. Girdled with human skulls, Shiva's shakti is the very abyss of the destructive principle. She embodies the darkness before the dawn and thus becomes the mother of light. With one hand she holds a severed head while with another she motions that it's all a game. Completing the cycle of time, the Kali Yuga is the Age of Strife, when people are short-lived, slow in spiritual realization, and disturbed by countless anxieties for the next 427,000 years...." — S.R.

I MOVE by Michael Wiese (1976) 24 min.

"I MOVE explores the newly emergent synthesis that is taking place among western sports, dance and eastern martial arts. The film looks at how people appreciate the body and how subtle mental and emotional attitudes affect performance, health and physical well-being. I MOVE was filmed in San Francisco and features many Bay Area groups including the Dolphin Club swimmers, the South End Running Club, martial artists of Aikido and Shintaido, Contact Improvisation, Pacific Ballet Company, a massage by Allen Graham and basketball players from Oakland's Toliver Community Center. Dr. Kenneth Pelletier graphically depicts mind-body connections with biofeedback equipment."
— M.W.

THE AMERICAN MUTOSCOPE COMPANY by Stephanie Beroes (14 min.)

"The only film record of the fragile paper reels produced by The American Mutoscope Company between 1897 and 1907. The film opens with a visual description of an "Iron Horse" mutoscope machine, popular in penny-arcades of the turn of the century. Then fourteen different examples of the oldest paper reels are presented, for the most part in complete versions." — S.B.

FLORENCE by Peter Hutton (1976) 7 min.

A series of carefully chosen and composed black and white shots. Each image stands on its own, separated from the others by blackness. Motion, if any, within each is subtle. The pace is neither prolonged nor hurried but gives the audience enough time to devour each view in a leisurely manner. A pure film.

THE RED PALM TREE by Ed Guerrero (1976) 6 min.

"Celebration in light, the light of day, the light of fluorescence, and the light of the mind's eye contemplating the Red Palm Tree, the Red Pool, the Red Self, with poetic indulgence." — E.G.

DECEMBER 16: WILL HINDLE'S "PASTEUR^3"

WITH WILL HINDLE IN PERSON

This is welcome home night for Will who has been off teaching in Florida for the past five years. His films have been shown quite extensively throughout the world, and we are happy to welcome him back to these shores with a premiere of latest film.

Program:

CHINESE FIREDRILL (1968) 25 min.
Will Hindle's prize-ladened work of cataclysmic visual and mental schisms stands as one-of-kind. Human universals crammed into a moment (infinity?) in one small enclosure (the universe?). The identifying viewer will judge.
"The best short film of 1968." — The National Review

PASTEUR^3 (1976) 15-20 min.
"What occurs to a bodily system following exposure to rabies and golden rod."
— W.H.
uncannily months before the facts were known. The resemblance is oblique. The film: The mysticism of a "calling", a journey to be made, a vision in mid-desert and oneness with it all. Filmed in Death Valley.

LATER THAT SAME NIGHT (1971) 10 min.
Hindle's first all-southern-made work, filmed shortly after moving his studio from San Francisco to the lower Appalachians. Jack Dicie sings the song in disruptive out-of-synchronization. It is Hindle's first-water attempt to express the southern country mode of existence...the alone woman and the lonesome land.

BILLABONG (1969) 9 min.
"...a wordless impressionistic documentary about a boy's camp."
— Gene Youngblood

WATERSMITH (1969) 32 min.
"Beautiful abstract patterns of lines of energy. A kind of ode to physical grace." Vincent Canby, The New York Times

SAINT FLOURNOY LOBOS-LOGOS AND THE EASTERN EUROPE FETUS TAXING JAPAN BRIDES IN WEST COAST PLACES SUCKING ALABAMA AIR (1970) 12 min.
Pre-saging details and intent of the Charles Manson's cult and actions was not meant to be one of this film's greater attributes. It was, however, filmed

DECEMBER 23: NO FILMS — MERRY CHRISTMAS

DECEMBER 30: NO FILMS — HAPPY NEW YEAR

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/S.F. Film Foundation/339 Head St./S.F. 94132.